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WHEN AN AUTHOR sells a novel to a magazine, receiving, let us say, \$5000 for it, he would report this to the government as "earned income."

If he sells the manuscript outright to a book publisher, it is all the same—earned income (and hard-earned income at that).

If he writes a book for a publishing house on a salary basis, being paid so much a week for the time spent in completing it—earned income again.

Then if he writes a novel which is accepted by a publisher on a royalty basis, and is paid total royalties during the year amounting to \$5000, he will, of course, be allowed to report this to the Internal Revenue department as earned income.

Wrong! For this is a case in which the rules of logic are disproved and things equal to the same thing are not equal to each other. The Internal Revenue Bureau has announced that the government will classify authors' royalties, for purposes of taxation, as "unearned income."

The decision has created a great deal of unfav-

orable comment in the press, editorial writers being practically unanimous in pointing out that the distinction is illogical and unjust. It can make, at the outside, not more than \$200 difference in the income tax paid by an author whose income is \$20,000 a year or more (earned and unearned income being taxed alike above that figure); but unfair discrimination is unfair, whatever the amount involved.

AN EXCELLENT STATEMENT, that by Rita Weiman, in the September 10th issue of *Liberty*, of certain fundamentals of fiction-writing. Miss Weiman takes an incident from real life related to her by a friend as a story plot "absolutely complete," and shows why the real-life incident, unusual though it was, did not make a story. It was fragmentary. There was no true suspense. There was no conflict of character. And worst of all, it involved the obvious device of coincidence. However, she proceeds to show how a

germinel idea contained in the incident can be evolved into a worth-while story. A few of her observations follow:

"For fiction purposes, the mosaics of plot must be built into a definite design. They must not be haphazardly thrown together, but should fit into one another."

"In almost every tale worth telling, the idea or theme—which comes as a conflict of character against character, or of character against circumstances, or both—is paramount, the plot subsidiary. Situations develop from the theme, not *vice versa*. Even a mystery or detective story is made stronger by an underlying motivation. In fact, the idea is really the seed which, planted, flowers into a plot."

"Truth, the popular saying goes, is stranger than fiction! The adventures of human experience are almost invariably too amazing, too shocking, too horrible, too apparently exaggerated to be transcribed exactly as they meet us. In sharp black type on any printed page but that of a newspaper, they would appear absurd, the wildest stretch of imagination. Take the Snyder-Gray murder case, for instance. It is safe to say that no writer would dare present the cold, obvious, hideously brutal facts of the killing of Albert Snyder by his wife and her lover, as revealed in the courtroom. 'Two people decently brought up couldn't commit such an atrocity. Impossible!' the reader would say."

"And then there is the matter of coincidence. The long arm of coincidence reaches out and moves the pawns on the chess-board of life in all sorts of fantastic juxtaposition. The use of this long arm in fiction, however, is practically taboo. It is, first of all, too easy a method; second, too unconvincing; third, too inartistic."

IN A LETTER containing the needs of *True Detective Mysteries*, a Macfadden publication, which appears elsewhere in this issue, John Shuttleworth, the editor, makes some observations which will, we believe, greatly interest our readers. He writes:

"Incidentally, I would like to make comment about the series of articles which you started in your May number, entitled 'Twenty Years in Editorial Harness.' There is not an editor here but who is closely following this series of articles, not only on account of their outstanding interest to us, but also because of our personal relation with Mr. Hersey, who has the entire organization solidly back of him."

"When I saw the announcement in your July number of his resignation from the Clayton Magazines to become supervising editor of the Macfadden Publications, I did not anticipate the inspiration which this was eventually to mean to me and, as far as my observation goes, also to the seven other editors here who are working under his direction. The series of articles above mentioned will mean a great deal to the editorial

fraternity throughout the country, but not as much as they do to us here who have come to know him personally."

WHILE ON THIS SUBJECT, we are overjoyed to announce the publication of Harold Hersey's new volume of light verse, "Bubble and Squeak," which was promised from THE AUTHOR & JOURNALIST presses some time ago. The appearance of the volume was delayed by Mr. Hersey's concentration in the task of getting in hand the new work which he assumed about the time that proofs were ready for his perusal.

The book, just fresh from the presses, is one in which we take no little pride from a manufacturer's standpoint—handsomely bound in orange and blue; printed on high-grade deckle-edged paper, with uncut leaves; pocket size, four by six and one-half inches, 128 pages. It sells for \$1.00, postage 10 cents additional. The poems are sparkling—many of them, in our opinion, distinctive. They include several of the Western type by which Mr. Hersey is most widely known, but chiefly are poems in sophisticated, satirical vein. The first edition, we anticipate, will be speedily exhausted. Readers of THE AUTHOR & JOURNALIST are being given an opportunity to secure their copies before the volume is placed on sale generally. With Christmas in the offing the book should be kept in mind as a gift which will be appreciated.

As an editor, Mr. Hersey has shown himself first, last and all the time for the writer. Here is a chance for the writing fraternity to reciprocate.

WITH NOVEMBER looming up immediately ahead, THE AUTHOR & JOURNALIST has in preparation its annual Handy Market List of Book Publishers, a directory second only in importance to the writer to the Handy Market List of periodicals which is issued quarterly as an integral part of the magazine.

Changes in policy, in address, in editorial personnel, and additions and suspensions in the magazine field are so numerous that the author can be kept reliably informed only through a directory which is corrected and brought down to date quarterly. In the book field conditions are more stable. A twelvemonth, however, discloses numerous changes among the book publishers.

The Handy Market List of Book Publishers, which will appear in the November issue, is being thoroughly revised from data obtained by sending questionnaires to the publishers themselves. It lists names and addresses, outlines the types of book manuscripts sought by the individual publishers and the length limits preferred, and sets forth their methods of remuneration for authors. The majority of readers will preserve this issue for reference as the need may arise throughout the year.



After the Fiction School—What?

BY RALPH R. PERRY

Formerly Associate Editor Frontier Stories



RALPH R. PERRY

"CAN you give me the name of someone who will make my stories sell?"

Thus the letter read, voicing a query so often asked of an editor that my answer to it was routine: the recommendation of two fiction schools. I expected that to end the matter. Two years or even a year ago it would have done so, but there is a new type of fictioneer abroad.

"I have attended *both* the schools you mention . . . what I want is the name of someone who can whip my manuscript into a form that will pass the editor's eye."

Thus the second letter—and if my correspondence during the last twelve months is any criterion it is not an isolated instance in which a writer seeks a collaborator, but an unusually explicit expression of a very general attitude.

The ambitious writer of today takes a course in short-story writing. He gets a thorough grounding in the mechanical elements of plot structure, which is logical, scientific, and comparatively easy to teach, and a few hints on the art of writing, which is almost impossible to teach because it depends so largely on the personality and equipment of the writer. After graduation,

the student has trouble placing his work, so he takes another course—to learn more plot structure; sends his best story to a critic, who improves the plot structure and adds some creative work, only at last to have the story returned by an editor who talks about blunders in the plot.

If the student suspects that this is a vicious circle, and tries to find a collaborator who will write a salable story to which the student may sign his name, is he wholly to be blamed?

An editor who happens upon work of promise nowadays is scarcely less bewildered. It will not be the plot which makes the work on his desk seem worth following up. A plot that will hold water is taken as a matter of course, and if the plot of one story is exceptionally good, the editor has no assurance that the plot of the next will be more than ordinary. On the other hand, a story which shows an unusual knowledge of interesting fiction country or of a walk of life from which good fiction might be written, a page or two where the characters cease to be names, a firm grasp and a swift narrative style, and greatest of all, an instinct for colorful presentation of incident or dramatic situation—all these will be permanent factors in the writer's work. Any of them will draw a letter from the editor. He is like an engineer who sees that a locomotive has plenty of steam. Given that, he is confident he can guide it over the grade. Story sense, skill in presentation, knowledge of life—there lies a writer's power. Plot is no more than a means of putting these qualities to work, the track on which the engine runs.

An editor talks of plot because he assumes that if he shows where the terminal is and

where he wants the tracks to run, the writer can steam in with the goods. The schools teach plot for the same reason, and also because the discussion and analysis of plot is one way to develop story-sense in a student. But no editor, and no school claims that plot is more than a method. Uzzell entitles his book *Narrative Technique*. When technique is mentioned Bittner shrugs and whispers aside, "The story's the thing." Hoffman thunders, "Create an illusion—then plot and story will take care of themselves!" THE AUTHOR & JOURNALIST advertises that it will show a student how, but success or failure is up to him.

PLOT criticism is practically the only way of aiding a writer that an editor has at his disposal. The reason for rejection may be a fault in pace, dull or stereotyped scenes, a climax that misses fire; but, in the first place, we have no right to tell a contributor that. Those are delicate questions of personal taste, and an editor may be wrong. Moreover, it is possible to discuss such matters only in general terms, and what does it profit a writer to say that a story is unconvincing, or fails to make the grade, and so on?

A bad sentence or a paragraph that is off key may have given the whole story a twist that makes it unavailable, or the point of view and the overtones which give a story its "feel" may have decided the editor against it. I think that when Uzzell said that seventy per cent of the success of a story depended on the way it was written he was conservative, and yet those are questions of art and taste that do not admit of argument. The editor must deal with the thirty per cent of a story that is based on logic and fact; where he can make, and substantiate, definite statements.

Yet I hesitate more and more to make even that limited criticism of a story, for by doing so I confirm the writer in his belief that plot is the all-important story element, and increase the vicious circle that keeps a writer occupied with the fundamentals of fiction technique at the expense of more important factors. Formal instruction in fiction has become so general that I believe an editor can now take it for granted that his contributors are more conversant with it than he is himself. If a student has taken a good fiction course and blunders in plot I think it is fair to assume it is be-

cause he cannot learn; if weeks of study have not given him story sense, no editor's letter is going to do so.

To an editor of thirty (and writers who are getting their start now should keep this fact in mind) this seems a queer state of affairs. Ten years ago I was a student at one of the largest universities in the East, with the ambition of learning to write fiction. Once a week a group with the same ambition used to meet and read each other our latest efforts. To the meetings came two professors. Both of them have become famous writers. Of the students fully half are living by their pens—but in two years of weekly meetings I do not remember that we ever mentioned emotional effect, conflict, and all the technical jargon of the fictioneer. Only one course was being given in the university, and the professors never suggested that we should take it. The whole pedagogy of teaching story-writing has developed since that time; and it is hard for an old-timer to realize that the writers of today are strongest where we were most weak.

If you wanted to write ten years ago you were told to get a job on a newspaper and write a million words, then try your hand at fiction. You made up your mind to endure a barrage of rejection slips. Sooner or later you would break into print from sheer ability to assimilate punishment. By thousands of words of hit-or-miss writing you blindly and laboriously worked out the principles of story construction which can be learned now far better by six weeks' study. It is the self-made man who has the greatest veneration for education, and it seems to me no wonder that those who found out what they know via the rejection slip should be enthusiastic for the fiction school and harp on the necessity for plot and coherent story-construction.

However, now that formal construction in fiction has become general, the importance of technique can be overemphasized. It gives the student a false perspective, and I think that there are thousands of disappointed writers who blame their schools and their critics because they did not sell a story immediately after finishing the course. Only a genius can succeed without technique. Most geniuses have it—they simply do not have to learn it—but at the best, technique is a means which many students mistake for the end.

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If this is not the case, why should anyone attend two schools, expecting to advance by retraversing the same ground? A scholar who had graduated from Columbia would not pursue his education by rematriculating as a freshman at Dartmouth, nor would he attempt to improve himself by hiring someone to take the final examinations for him. Yet this was precisely what my correspondent whose letter is quoted at the start of the article had in mind. Hundreds of students are disappointed because they are convinced there is some trick about writing fiction. They are sure that if they study long enough someone will whisper a magic formula.

It would do no good to deny the existence of such a talisman. People believe it, just as they do and always will believe that a story returned with a rejection slip has not been read. I think it does no good for instructors in fiction to protest that they have nothing magical to impart. They do make such a denial most emphatically, and nevertheless students have difficulty in orienting themselves in the world of the fiction writer. It seems to me that something positive is needed; the affirmation that after graduation there is still a post-graduate course; that having learned how to construct stories one has still to perfect a skill at writing them.

SUPPOSE we say, then, that the formula for a successful story consists of plot, *plus* pace and a correct judgment of interest values, *plus* representativeness, *plus* a continuous emotional effect, *plus* colorfulness in background and incidents, *plus* sheer writing skill. I think that at least all of these factors are involved, and that if they can be defined more explicitly, if a student writer can learn to distinguish between the facts that go into his manuscript to provide a framework for his story, and the other facts put there for the sake of telling it effectively, we will have at least outlined a post-graduate course in fiction. To initiate a discussion by those more conversant with fiction teaching and writing than I is the purpose of this article, and to that end I offer the following tentative definitions.

1. *Pace* is the number of words that can be devoted to each item of the plot. From a practical writing standpoint it means how much description of scene and character can be introduced, and where to introduce it,

without checking the flow of action. It depends on the length of the story and the dramatic intensity of the incident. A novel may begin with a chapter of description which a short-story would have to summarize in three lines. A professional writer will very seldom use a long, unrelieved slug of descriptive or psychological writing except at such points as he deliberately wishes to make the movement of a story drag to heighten the suspense. A student will begin by a long description of John and Mary and the room they sat in, then say: "He insulted her. She leaped up and cut his throat." First the reader is bored because there was no action; when action begins he doesn't get a chance to see it happen. In my opinion, errors in pace are the most frequent cause for the rejection of unsolicited manuscript.

Very often a writer is faced with the necessity of putting in so many thousand words of description in order that the climax may be comprehensible, and then he must judge how interested the reader is going to be in the situation he has told them so far. A reader waiting for something to happen, with his curiosity fully aroused, will stand for considerable punishment—but I maintain that unless the skill of a writer approaches genius his descriptive passages will not be read for their own sake.

Who could describe scenery better than Sir Walter Scott? Where is more romantic scenery than the Scotch highlands? And what is the consensus of opinion? Isn't it that "Scott is pretty good if you skip a lot!"

2. *Representativeness* is the quality that differentiates between a story and a "mere narrative." The facts of the plot should be presented, I believe, so that the reader will get a truer or more sympathetic insight into the conditions of life being described. A sea story should tell landsmen some of the truths sailors know about the sea, or make them sympathize with the problems and dangers of seamen. Representativeness is the quality that makes a story great; its high priestess is Edith Wharton—also, in my opinion, the past mistress of pace.

3. As for *emotional effect*, I think it should be *continuous*. It is misleading to say that at the end of a story an emotional effect is produced, as though the emotion were something that suddenly sprang into being. The first sentence of a story must

have a definite and calculated emotional effect, and once the writer has gotten the reader's emotions in his grip, he must never let them go. It seems to me that this principle has been studied definitely by Arthur Sullivant Hoffman in "Fundamentals of Fiction Writing"—which ought to be prescribed reading for the post-graduate fiction student.

4. *Colorfulness* in background and incidents, I think, is a quality that cannot be taught, but in practical writing it can be "faked" by the use of melodrama. A genius who wanted to make a reader understand that a girl was trying to regain a lover by an almost frantic use of costume and coiffure, might describe her gown or her anxious hours before her dressing table. Yet if that scene fails, the whole story fails with it. The ordinary free-lance might be content to make that girl dye her hair. Which is drastic enough to get the

point over with the reader, even if only physically colorful.

IT is on such scenes that the author leans on his skill with words. If one can write well enough, the description of the main street of a small town may become pregnant and enthralling; the baking of a cake may be an adventure. Few are so gifted; for most of us plot and the matter of our stories must gloss the deficiencies of our style. We can be taught in schools to plan soundly; a wise critic, if we are fortunate enough to find one, can hint at the way to present our plots effectively; but to learn to write well there is no substitute for the unroyal road of a million written words.

"Who can help me to make my stories sell?"

Almost anyone—but you yourself the most.



Getting the Editor's Viewpoint

By H. H. HEPLER

THIS may seem to be an odd sort of article for a writer's magazine, being on the subject of *not* writing, rather than on the subject of writing more. Let me explain what I am driving at.

Probably 90 per cent of those afflicted with *cacoethes scribendi* have, at one time or another, felt the desire to own, edit and publish a magazine. One reads a certain story, article or poem, and sniffs:

"Punk! Awful! Rank! I could do better myself. Anyone could. How do editors get that way?"

Rejection slips encourage the feeling. A story comes back with the usual cold-blooded and hypocritical slip, and one is apt to mutter:

"Well, the poor fish! Why do they deplete the ranks of dray drivers to make editors of them?" And so on.

Well, have you ever tried it? Editing a magazine, I mean. Or even planning to? A few years ago, I sold quite a number of stories, poems, sketches and so on, without much effort, and at once began turning out considerable quantities of what I now realize was, for the most part, rather sloppy stuff. Naturally most of it came back with celerity.

"So," I remarked, "These editors are prejudiced. They are buying names and do not know good stuff when they see it. I'll start a magazine of my own and show them something."

I had adequate financial backing and could have done it. The first thing I thought of was, of course, some of my own rejected MSS.

On looking them over with a view to publication in a magazine of my own, which I would naturally wish to make as good as possible, I was surprised to find myself rejecting most of them. Briefly, they were not good enough. I had been willing for the other fellow to take a chance on them, but I was not willing to have them marching under my own banner. It was an illuminating situation.

Fortunately, I do not have to write for a living, so I simply quit writing—until I had something to say. Some of these pieces have since sold and been published—but under a pseudonym. I shall probably never undertake to start that magazine, but whether I do or not, when I write hereafter, what I produce shall have to meet that test. Would I be willing to print it in a publication of my own?

Try it out some time. You may be surprised.



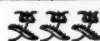
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Adventures in Humorland

BY ROY ARTHUR BRENNER



ROY A. BRENNER

NO DOUBT in this iconoclastic modern age, teeming with confessions, we have already well passed the stage when it is necessary for an author to ask the reader's pardon for making personal references. Nor do I see why a writer should let himself be handicapped by any such foolish, puerile modesty

so long as he keeps within the bounds of decency, practices restraint, and uses the first person, not to be boastful, but for a well-defined purpose.

The kind of informative article that I greatly prefer bristles with rich personal experiences and is written straight out of the heart. And so, believing that there are many others of like opinion, I unblushingly launch out into the deep.

Like many another aspiring litterateur, my chronic longing to sway the world with a pen dates back to early adolescence. I started out, of course, by just dreaming, dreaming myself into greatness. Finally, however, I began dabbling with flighty verse, poetic articles, and pedantic, ridiculous short-stories.

The poetry, naturally enough, I did not sell. (Yes, I realize that I am practically guilty of redundancy in saying that.) The short-stories also came bounding back to slap me a cruel whack on the face.

Then one glorious, thrilling day while I was yet at the fanciful age of seventeen, I received my first editorial check, to the amount of \$1, for a short article. Others

brought a like or better reward during the following months; but after seven or eight years of plodding, sweating, and overworking after my regular hours of employment, only to receive bushels of frigid rejection slips, pink, blue, and white, with but a smattering of acceptances, I was not nearly so sure of becoming a renowned fictionist.

After finishing my collegiate course, a year of teaching school, and a brief period of newspaper reporting, I got a position in a railroad accounting office. When an employees' magazine was started I began to write for it, sending in mostly bits of humorous gossip, verse, and jokes of a personal kind. This was good training, and proved to be a profitable experience. All aspirants should avail themselves of such opportunities, though there be no immediate financial reward.

It was then that I began seeing some of the rewards and opportunities of the humor writer. I realized that it is his privilege to dispense optimism, cheer, and laughter, by mixing up that subtle combination of images which go to make up the ludicrous—that medicinal ingredient of which this too serious, too sorrowful, too gloomy, and too matter-of-fact world is always greatly in need. As Henry Albert Phillips so well puts it: "Humor is the savor of life, if not the savior. It is the silver lining behind every cloud."

I soon made the discovery that humor writing appealed to me; that I had a tendency to look on the optimistic side of life, and some ability to discern those things which will stir up the risibilities. As a result I was soon made associate editor of the railway magazine above mentioned, and eventually was asked to write a special feature, a page of humor and miscellany, under my own cognomen. This page, to which was given the title of "A Car of Scrap," soon became quite popular locally.

DURING this time I formed the habit of writing down immediately every witty expression or comical twist that came to my attention or flashed across my mind. I began keeping a notebook—that indispensable article for every writer. Now this notebook is a veritable storehouse of sunshine, containing about 5000 items, to each of which I give a number, as this makes reference easy.

I must emphasize the fact that I do not put off until a later date the writing down of those invaluable helps, for well I realize that none but phenomenal memories can be trusted even for a short time. Nor do I belittle those at first trivial-appearing thought gems that sparkle in the mind for a moment, and then are gone forever. These, and everything else with the least bit of promise, I set down at once. Often later on they grow into verses, epigrams, jokes, or articles, some of which bring home the bacon in the form of coveted editorial checks.

I am greatly indebted to a quotation which impressed me early in life. It is found in Emerson's inspiring "Self-Reliance." Every aspiring author would do well to keep it in mind:

A man should learn to detect and watch that gleam of light which flashes across his mind from within, more than the luster of the firmament of bards and sages. Yet he dismisses without notice his thought because it is his. In every work of genius we recognize our own rejected thoughts; they come back to us with a certain alienated majesty.

Having arrived that far in my adventures, I needed only the help and inspiration of an article on humor-writing, which I read in a writer's magazine, to start me submitting my output to the various markets. I found that it was a most glorious adventure (no doubt the often generous checks helped to make it thus), and that the writing of short humor is a pleasant diversion and comparative rest after a period of work on longer material, such as fiction.

Now for some definite suggestions from my experience in regard to the business of writing humor.

The writer should bear in mind that originality, clearness, conciseness, and an explosive climax are what count for most in all kinds of humor. Brevity is still the soul of wit. If to this you add freshness of expression and a good hearty laugh at the end, you may reasonably expect to persuade an editor

to sign his name to a check of some proportions.

Take care not to send in old stuff, and to cut out all unnecessary words, as they will count heavily against you. Some editors will in a kindly spirit write "Old," or something of the sort, on any stale humor you submit, and accept some of your better, original work. However, there are others who may not express themselves, but who will be prejudiced against you and will not run the risk of taking any of your items because they know some of them are of ancient vintage.

When you have ready from ten to twenty humorous items of various kinds, neatly typed, each on a separate sheet about $3\frac{3}{4} \times 8\frac{1}{2}$ inches in size, send them, accompanied by a self-addressed, stamped envelope, to the best-paying appropriate market first, and then on down the list. In submitting to an editor for the first time, I have found it helpful to send along a personal get-acquainted note, telling what I write, where I have sold, and requesting the editor to inform me concerning his immediate needs. Usually I get a courteous reply.

In order to keep account of the items that are accepted or held for further consideration, it is advisable to write down in a record book or on index cards, before submitting them, at least the titles and a few words to suggest the contents of the joke, epigram, or what not. This is especially desirable in case carbon copies are not kept.

The items which are returned should each time be looked over carefully to determine if they are still in good condition, and whether the editor has written "Old," "Ancient Vintage," or something of the kind, on any of them. Then they should be shipped out to the next most likely market.

Of course it is essential for the writer to keep well posted regarding any changes in the requirements of old markets, or the new ones which are often springing up. For this purpose nothing will take the place of a good writer's magazine—and for a lot of other purposes as well.

BELOW I am giving a list of markets arranged in about the order that I do my submitting in case the work offered is of a general kind and not written for special markets. (If a wide variety of material is submitted, the editor will have a better chance to pick out what is particularly

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suiting to his needs.) I am also incorporating a few personal experiences that may prove helpful to other writers.

Life, 598 Madison Ave., New York, stands at the head of the list. The editor is a young man, and his sympathies are most decidedly with the younger generation. *Life* pays best rates for all material on acceptance. The minimum payment for "Life Lines," jokes, epigrams, etc., however short, is \$5 each. Needless to say, it is no easy matter to make a sale to this magazine. The kind of material most likely to meet with favor is humor and satire in the form of skits, epigrams, sketches, and verse. A degree of subtlety should be present. Slapstick humor does not go here. *Life* is sweet to the humorist who can produce something to meet the immediate needs of *Life*.

Below are two offerings which promptly brought checks from *Life*. The first is an epigram which came to my mind in early fall when I was buying myself a suit of "heavies." The proceeds of that bright idea more than paid for the purchase. Here are the words which brought more than twenty-one cents each:

An average man may be defined as one who never knows the size of his underwear.

This joke was suggested by an argument among my fellow-employees. It sold promptly to *Life*.

THE PACIFIER

Manager: So our employees got into a heated argument over prohibition? How was it settled?

Boss: By the five o'clock whistle.

The Saturday Evening Post, *Ladies' Home Journal*, and *Country Gentleman*, Philadelphia, are excellent markets for a good type of humor. To save time and postage I send my contributions to one of the trio, with a note requesting the editor to pass the unaccepted material around to the editors of the other two. In this, and other matters, I have found them very accommodating. I have had the pleasure of selling some anecdotes, jokes, and skits to these magazines at rates of \$3 and \$5 on acceptance. They are also in the market for humorous verse.

The *Calgary Eye-Opener*, Box 2068, Minneapolis, is a prompt and very satisfactory market for brief humorous stories, jokes, and verse, for which payment is made at \$2 to \$10 each on acceptance.

Whiz Bang, Robbinsdale, Minn., is a good market for jokes, epigrams, and short verse, with a farm atmosphere. The editor is highly agreeable to contributors and often writes personal notes regarding his requirements. The rate paid for short material is from \$1 to \$3 on acceptance. Here are two of my accepted jokes which illustrate the "farm atmosphere" type of humor:

LAZY

A big business man was pleasure-driving out in the country in his luxurious car. Seeing a young farmer lad lying with his head resting on a pile of grass under a shade tree along the roadside, he stopped his car with the idea of taunting the boy.

"Hey there, young fellow, waken up," shouted the business man. "If you can tell me anything any lazier than that I'll give you a dollar."

The lad raised his head slightly and sleepily drawled, "All right, big fellow, put it in my pocket."

LONG DISTANCE

Hired Man No. 1: Wouldn't it be great to have a radio here in the barn? While we're milking we could get all the big stations away off, all the ball scores and—

Hired Man No. 2: Yes, and if the big boss ever caught us monkeying with it during working hours, we'd straightway get hell.

Judge, 627 W. Forty-third Street, New York, buys jokes, epigrams, verse, etc. I feel constrained to say that, in spite of all the harsh words said about *Judge*, it has been to me really a paying market for humor. Without push, pull, or persuasion I have received payment for all material accepted, about one month after publication, at the rate of \$2 per epigram or joke. A memorandum of items accepted always accompanies the material returned, generally within a month. This is more than some other magazines will bother to do for the contributor. Although payment is slow, I have found it nevertheless sure, and since the rate is twice that of many publications that pay on acceptance, and since the humor market is limited, I believe no writer of short humor can well afford to scorn *Judge* as a market for his output.

College Humor, 1050 N. La Salle Street, Chicago, is a good market for skits, sketches, jokes, humorous essays, and liting verse. I have found jokes especially in demand, for which \$1 each is paid on acceptance.

The *American Legion Monthly*, Indianapolis, Ind., is a market for jokes of a general nature, for which \$1 each is paid on acceptance.

Forbes Magazine, 120 Fifth Avenue, New York, is a market for jokes and skits that concern business men. Payment is made on publication at the rate of \$5 for the best anecdote twice a month, and lower rates for others accepted.

Good Hardware and *Progressive Grocer*, 79 Madison Avenue, New York, are usually in the market for jokes relating to the trade represented by each. For these the rate is \$1 each on acceptance.

The Fun Shop, 1475 Broadway, New York, which supplies a column of humor to daily newspapers, buys jokes, skits, epigrams, and verse at the rate of \$1 up for prose, and 50 cents to \$1 a line for verse. Since this humor is syndicated to many newspapers, and since the author's name is attached to each item, it is quite an advertisement for the humorist. The editor is quick to detect anything that is not original and doesn't hesitate to say so. As he holds out items of humor without informing the writer, however, it is necessary to check up on each return. Although payment is very slow, due to being on publication, the time of which is uncertain, it is nevertheless sure.

Snappy Stories, 627 W. Forty-third Street, New York, pays good rates on acceptance for a limited amount of humor in the form of light verse, epigrams, and sketches.

Town Topics, 2 W. Forty-fifth Street, New York, pays on publication at the rate of \$1 each for short items and 1 cent a word for burlesques, satires, etc., suited to its needs as a society magazine. The editor now sends out notices to regular

contributors, inviting them to submit material for special numbers.

The Farm Journal, Washington Square, Philadelphia, is a market for jokes and humorous articles up to 600 words, with a country atmosphere. Payment is made on acceptance at \$1 each for jokes, and 1 cent a word for articles.

Burten's Follies, 809 Linden Street, Scranton, Pa., pays \$1 each for jokes, and 1 cent a word up on publication for miscellany, verse, etc. *Follies* was formerly a good market for humor with a strong sex flavor, but the editor wrote me that he is now trying to get away from the usual "love bunk" and have a more balanced magazine.

The New Yorker, 25 W. Forty-fifth Street, New York, is a market for humorous, satirical articles and sketches up to 2000 words; also for clever verse, fillers, and comical newspaper and magazine mistakes, for which \$2 each is paid on acceptance.

Laughter and Paris Nights, 584 Drexel Building, Philadelphia, buy everything in the way of humor, from the two-line joke up to short-stories of 3000 words. On publication they pay 50 cents each for jokes, and 15 cents a line for verse. They are always a ready market.

America's Humor, 236 W. Fifty-fifth Street, New York, formerly of Chicago, is now under new ownership. In the past there have been delays and uncertainties in payment for material. The new owners have paid for some material at good rates—1½ a word on acceptance for short humorous sketches up to 500 words in length.

The Spur, 425 Fifth Avenue, New York, is a society magazine which uses a limited number of brief jokes, verse, and epigrams, for which a rate of 50 cents each is paid on acceptance. The writer is well treated here.

Stag, 1700 Walnut Street, Philadelphia, is usually in the market for jokes, for which it pays 50 cents each, and short verse at 25 cents a line on acceptance. (Overstocked at present.)

College Life, 56 W. Forty-fifth Street, New York, is a market for jokes, verse, and especially short sexy sketches from 100 to 200 words, for which 1 cent a word is paid on acceptance. The magazine is being enlarged and sends a call for a wider variety of material.

American Mutual Magazine, 142 Berkeley Street, Boston, Mass., pays low rates on acceptance for business jokes and epigrams.

Liberty, 247 Park Avenue, New York, pays \$5 cash for bright sayings of children. Unaccepted material, however, is not returned. *Children, The Magazine for Parents*, 353 Fourth Avenue, New York, and *The Home Friend Magazine*, 1411 Wyandotte Street, Kansas City, also buy jokes of this nature.

There are still other magazines that are more or less in the market for humor (see THE AUTHOR & JOURNALIST'S Handy Market List); but this should be enough for anyone who is bitten with the humor bug to start to work on. And here is hoping that you will enjoy the glorious adventure in Humorland even more than I have, if that is humanly possible!



RAINBOW FRINGE

By RUTH R. NELSON

WORDS . . . words . . . words . . .
Searched-for . . .

Tumbling about in the poet's brain,
Struggling like rebels against his refrain;
Advancing . . . but hauntingly,
Retreating so tauntingly . . .
Wrecking the rhymes which he strives to enchain.

Endlessly hard is the poet's search . . .
Hard as hearing what butterflies whisper together,
Or gathering rose-sheen from sunset sands;
Hard as plucking sea-weed with fingers of water,
To embroider upon foam-dresses for the waves.

Words . . . words . . . words . . .
Twinkling, tinkling, in flimsy designs
Of fragile, gossamer, rainbow-fringed lines.
Words earth-held,
Thought-laden . . .

Broken like thunder sounds.
Words searched-for,
Arrow-straight,
Bursting quaintly through reason's dull bounds.

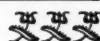
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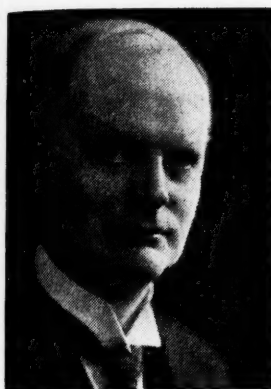
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Stop, Look, Listen!

BY ARTHUR E. SCOTT

Former Editor of Top-Notch Magazine



ARTHUR E. SCOTT

ONE of the most necessary qualifications for an author, and especially a young author who has yet to make his mark in the world, is a thick skin; he must not be sensitive to criticism; he must not be depressed by rejections; he must have the persistence of a house-to-house canvasser. In fact, a few months' experience at the job of selling articles from door to door would possibly be of some value. It would teach him the difficulty of selling anything, even a first-class article; it would show him that he must have for sale just what the people want to buy. But, above all, it would teach him the need of that perseverance which is the author's great stock in trade, and without which he is never likely to travel far along the highway to success.

This thought is suggested by a letter received recently from an author who appeared to be suffering from an attack of the "blues." He writes: "I have reached the place where I think I am doomed. That is, I have stories I can find no fault with, and yet they fail to sell. Now as long as you can find a weak spot in a rejected story, there is hope; but I fear when one gets to the place where he can find nothing wrong, although rejection shows that something is wrong, then the fact is that he has reached the best he can do, and the best is not good enough."

I am quite sure that a great many young writers, as well as some older ones, have

suffered at times from such feelings of depression, and they need then that thick skin which will enable them to shake off the "blues" as a wet dog shakes the water from his back; they need then the perseverance of the house-to-house canvasser, who realizes that persistence will eventually bring a sale, provided the article has merit. Persistence will not, as a rule, sell goods that have no value, and a great part of the writer's persistence must be devoted to finding out the defects in his work and not be given solely to a determined effort to sell material that may not be worth anyone's while to purchase.

If you have a good article, you will always find that it can be sold somewhere; if you can't sell your goods anywhere, the chances are that it is because they are not worth anybody's money. So, if your manuscript comes back after a number of trips to editorial offices, sit down and see if you cannot figure out the reason for its return. For undoubtedly there is a reason, and it is up to you to discover it, since it is impossible for editors to take the time to write a letter explaining why your manuscript is unavailable.

NOW let me suggest to you one reason why a great many manuscripts are returned to the authors, a reason which may not have occurred to you, simple as it is. From a good many years of editorial experience I should say that a very large number of manuscripts are sent back which bear evidence of a lack of work. The writer undoubtedly thinks he has labored over his plot and has written his tale out with great care, but the finished product does not show it. In one sense actual writing is so easy, just sitting at a typewriter and pounding out words, that authors often fail to realize the actual toil that must precede the writing.

Bricklayers, carpenters, and plumbers can build a very fine-looking and habitable residence, but before they do a stroke of work the house must first be conceived in the brain of an architect, who puts his plans on paper for the workmen to follow. There is not a single detail left to chance. Every little item is carefully thought out beforehand and provided for.

In the same way the author must plan his story. Just as the carpenter dovetails pieces of wood, the author must dovetail each event in his story so that it fits exactly in its place and stands in proper relation to all the other events that are described as taking place. Of course it is much easier to dovetail pieces of wood; one can see at a glance whether they fit or not. One cannot always see at a glance whether a story hangs together perfectly or not. That takes much thought, training, and experience, as well as a knowledge of human nature. And this taking thought means real hard *work*, not just dreaming over the yarn.

I have been amazed at this lack of work which has so often appeared in manuscripts submitted to me. You know that in building a house it is essential that the foundation be sound and firm, quite unshakable, and this quality is just as essential in a story. It must be based upon something that is real—or has at least the appearance of reality. I have read many stories that, no matter how well they were told, could never find a market because they had no possible foundation; they were based on that which was contrary to life as we know it.

A knowledge of life, of human nature, is absolutely necessary for the writer of fiction; he must know the motives from which people act; he must understand how they would behave in given circumstances. One writer portrayed the "horrible" situation of a big, successful man, the head of a large industry, who accidentally found himself the husband of two women. This might be alarming, except for the circumstances. He had married the first woman years before, been separated immediately after the ceremony, and had never seen her again. Some time after the wedding he saw a newspaper account of her accidental drowning in a boating disaster. Then he married again, and after about fifteen years he learned that his first wife had not been drowned at all and was going to come to the town where

he was living. The situation might be a bit awkward, but it was certainly not one to arouse any fear or horror in the mind of a shrewd man of affairs. He had acted in good faith and, while legally a bigamist, the law no doubt could have straightened the tangle for him without a great deal of trouble.

Then, even in the case of experienced writers, authors very often omit something essential to the tale. They have this matter in their own heads and overlook the fact that they have not written it into the story. A curious case of an inadvertent omission occurs to me. A Kentucky minister once wrote to thank me for a pencil mark I made on his manuscript—I had made it without thinking, as it was my rule never to mark unpurchased scripts—which his wife noticed on looking it over when he got it back. He said it drew his attention to some matter which had been left out in typing and which omission made the rest of the story vague and uninteresting, the reader's attention not being held as it should have been. Unconsciously I had marked the place where the story fell down, and this mark showed the writer what was the matter. He supplied the omission and sold the story.

I have mentioned more than once in articles and talks the necessity for clear, readable copy. I cannot say this too often. I know it implies extra work to retype a manuscript that has been to the front too often and got worn and frayed, or that has been corrected too much after typing. But it is worth while. If you were going to sell your services to a new employer, you would dress up in your best clothes. Don't offer your brain-children for sale in rags.

THERE may be a thousand reasons why manuscripts come back, but, assuming that you have any ability to write, the fundamental reason is a lack of work; a carelessness in preparation as well as in composition, which is evident to the editor accustomed to handle the work of skilled writers. Someone has said that genius is only an infinite capacity for taking pains. If that is true, why have we not a far larger number of geniuses in the writing profession? Work, this infinite capacity for taking pains, will not insure success in writing or in any other business, but it is absolutely certain that no success can be had without it.

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I have made it my business to question beginning authors whom I have seen in my office as to how much labor they put into their stories, and I have discreetly put the same question to authors who were far from beginners, but who were getting their stuff back every now and then. The answers were surprising. Some made only one copy; others admitted making a revised one; only few could say that their stories

had entailed what might actually be called work.

You are in the writing business, and it is your business to sell stories. If you are not succeeding as well as you could wish, if manuscripts are coming back with rejection slips, and if checks are few and far between, try my suggestion: Put a lot of real hard work, strenuous mental exertion, into your next story. It may pay you; it certainly won't hurt you.



PORTRAITS OF AUTHORS WHO CALL UPON ME

BY HAROLD HERSEY

Supervising Editor, Macfadden Publications

I—THE WRITER WHO KNOWS THE WEST

THERE is continually a line of 'em—big expansive fellows who "instruct" me as to the meaning of words I've known all my life . . . who tell me I *must* visit the clean, wide-open spaces so that I can learn *something* about the West . . . who frankly admit that no writer knows the West half so well as they do . . . who cheerfully and blandly tell me they are getting four cents a word when I know the rate of every author in the "game" (but keep silent, of course) and who offer me the next story through their agents with the added request that I read their story the moment it arrives, otherwise I am threatened by boycott of their children of genius.

Big, expansive, broad-minded—ride 'em cowboy—and so forth. They describe the wonders of the Grand Canyon as though they had dug the hole themselves instead of the Creator. They carry themselves with a swagger and a swing and deliver ultimatums about first serial rights. They are "about" to sell their last novel to the movies. Or they offer me the "bright, original" idea of writing a movie for Tommy Trix and permitting me to publish it as a favor with the golden inducement of a credit line for original publication on the screen directly after the names of the director, the cast, the office boy and the business force. Delightful fellows.

Marvelous physiques. Living in the open does it, you know. They usually give me an explanation of such words as "lariat," "buckaroo," and "Bowie." I thank them graciously, 'appreciative naturally for information that even a dumb-bell would gather after six years' editing Western magazines, even though he had been born in Brooklyn and had seen the West at the corner movie. It never seems to occur to these "big" writers that even by the process of accretion an editor might pick up some smattering of knowledge here and there.

Jovial chappies, bah jove. Tell me most of my writers are "fair" but inaccurate in their settings, characterization, plots, and style. Otherwise, my contributors are passable. I thank them and offer them another cigarette, to keep up their good work of lighting each cigarette from the old one. They criticize every writer but themselves. They tell long yarns about the "Old West" gathered out of thirty or forty years.

And then there is the Western writer who comes in with a simple handshake and a cigarette—who has been selling me stories for a long time—reaching a public of half a million through my magazines—going through acid tests of approval month in and month out. They barely mention rates, so after they leave I usually raise them. They forget to speak of serial rights so I buy only the serial rights. They do not ask to have their stories read in the first half hour after arrival so I do it and the check goes forward on the next payday. They do not criticize every other writer so I know their work must be fair and honest. They do not brag about the high social value of their agents, so I expect more good stories. They do not mention doing a series of stories with a central character by way of giving me a brand-new idea, so I usually ask them to try a series.

Praise God from Whom all blessings flow. If only all writers who call on me were like Ray Nafziger, Albert William Stone and many others who have contributed to magazines under my charge, then life would indeed be rosy. But there is always the other kind: the bright-eyed "bird" who forgets that I was born in Bozeman, Montana, and raised on stories told by a father who went to Montana in the sixties and a mother born in Minnesota and who went West in the seventies.



A Recipe for Plot-Making

BY JAMES W. EARP



JAMES W. EARP

SO many times I have been asked for my recipe on story plotting that I almost begin to think I really know something about it. Sometimes my information leaves my questioner bordering on hysterics. But mostly it leaves him or her scandalized.

Especially is this true if said questioner happens to be a graduate from some academic short-story school or has spent four years listening to a college professor deal out quotations and verbiage.

Not until I had sold a good half-dozen stories did I have the slightest idea of what a plot was or how to build one. My idea of a story was something that entertained and was interesting and in which something happened. I had three file cabinets full of such stories that I had written. To this day I cannot find a vestige of plot in any of those stories. For that matter, the first things I ever sold had no plots to them. Why Robert H. Davis of the Frank A. Munsey Company ever bought them is beyond me. But he did.

Six months after my first sale to Munsey, I did a story that was different from anything I had ever done. Mr. Davis bought it. He did more than that. He wrote me a personal letter, asking me to write him a series along the same lines. Imagine the thrill of that letter. I, an unknown writer, a beginner, had been asked by the great "Bob"

Davis to write a series of stories for one of the Munsey magazines.

I wrote five stories for the series. I took no chances on failure. The same pattern was in all the stories. I was shooting with both eyes shut, but I was landing—thanks to F. K. Noyes, the associate editor, who was more than kind to a stumbling novice. Twice he sent back stories with a two-page letter that pointed out their faults, and telling me how to change them so as to make them salable.

Then my stories began their run, a run that was to last four years. Mr. Noyes started the "Tales By Jones The Boomer," stories with an editorial note that was a full course in short-story writing in itself. In it was everything I needed to know. It was a veritable book of knowledge for me. For that reason I wish to take time to reproduce that eulogistic note, in the hope that some other struggling writer will find in it the help that I found.

You have all met a Jones the Boomer. He's the fellow who has been everywhere, has done everything and was born knowing it all; who can bluff Hoyle into quitting on pat fours and can lie faster than the silk special can make up lost time—yet who has an unexpected way of coming through just about the time everyone confidently predicts he'll blow up with a loud bang.

Read that last part again: "Yet who has an unexpected way of coming through just about the time everyone confidently predicts he'll blow up with a loud bang."

How is that for a lesson in story writing? How is that for simplicity of plot?

AFTER that my path was smooth. I knew what I wanted to do and how to do it. Mr. Noyes had made that plain. All I did was to introduce my hero in the first paragraph, start getting him into trouble in the next paragraph and continue on until

the poor fellow was in over his ears—then let him pull himself out of his predicament by his gift of gab or a flash of hitherto unsuspected ability. Always his methods were plausible and in perfect keeping with Jones' peculiar characteristics.

Later on, I grew ambitious and began to vary from my previous program. I began to plant obstacles in the way of my hero and let him overcome them. Still later, I tried another tactic. That was to introduce him in the first paragraph, make him want something in the second paragraph, make it look as if he was not going to get his heart's desire in the succeeding paragraphs, only to have him get it in the end, owing to his courage and his ability or what not—all depending on the type of story I was writing and the situation with which he was confronted.

I have never varied from those methods. No matter what kind of a story it has been, whether a story of action, adventure, mystery, love, detective or humor, I have held to my formula. It has never failed me. True, at times I have put the reverse English on the story—that is, I have introduced my hero in the first paragraph, made it appear that he did not want something that he ought to have, kept him so until circumstances made him want that something very much indeed.

I did that in a story I called "Lonely Hearts" which I sold to *Breezy Stories*. By taking a girl instead of a man and evolving a new situation and a present-day problem among working girls, I managed a story called "Hungry Hearts," which *Tales of Temptation* gobbled at the first offer. I repeated in "Rose of Coaltown," and a story in *True Story* called "Starved for Love."

In twelve years I've landed in thirty-two magazines for a total of three hundred sales, which ought to speak a language all its own for my methods. I've written stories of the railroads, of love, of the oil-fields, of mining, of the prize ring, of the various sports—even sex. I've dealt in humor, in psychology, and sociology, and never varied the old formula one iota.

"The Mad Moon," published in *Smart Set*, was the story of a man who still loved the girl whom he had lost. He had married another girl in the hope that he might forget. He couldn't. At a crucial moment

his dream girl came upon the scene to awaken all the old memories and desires. She, too, was unhappy. They planned a rendezvous. The moon was to blame for what happened, but the incident drove away forever any of the ideals he had ever cherished concerning her. For your perusal I reproduce the little prologue which contains the entire plot of the story, its theme and its conclusion.

The Moon is a wonderful builder of illusions—the jade! Under her magic beams the wooden marionettes of life become beings clothed in silken draperies, living mid scenes of gorgeous splendor. In her land of dreams a kiss becomes a slashing sword of memory to pierce your heart for years to come.

But once her magic spell is broken and you view the idols of the night before, you see them to be but grotesquely chiseled objects with painted faces and gawky bodies—their silken draperies only so much tinsel cloth, the scenes of splendor only so many smeary daubs of painted canvas. The mid-day sun of reality has little place for the illusions of the night.

I used the same idea in "Bucking The Chinless Wonder," a Mike Magee story in *Top Notch*. In that story the fighting Mike thought he wanted a passenger job more than anything else on earth. When he got it, he found it lacked much of the lure with which he had fondly endowed it in his dreams.

A new series of mine, now running in *War Stories* and dealing with a moron who had once reported a squad and thereby won himself the sobriquet of "Almost a Corporal," follows practically the same methods.

SO there you are. No matter what the type of story, the old rule works out according to schedule. No matter what the setting or the theme, you can't go wrong. The only thing to remember is to keep your situations logical and convincing and your characters likewise.

It is barely possible that I know nothing about the so-called mechanics of plot, as well as the other thingamajigs that some professors and schools discourse on at such length. My simple formula may be subversive to art. Maybe so. But why worry when editors buy your stories and pay top prices?

You answer. I can't.

THE AUTHOR & JOURNALIST'S LITERARY MARKET TIPS GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

Every effort is made to insure the accuracy of information published in this department. In the great majority of instances, statements of editorial needs, rates, and methods of payment are obtained from the editors themselves. When readers experience treatment counter to the published statements, they will confer a favor by reporting the facts, so that correction can be made if the circumstances warrant it. The Quarterly Handy Market List, published in the March, June, September, and December issues, summarizes all of the information at hand concerning magazine needs and methods of payment. The Handy Market List is being constantly revised and brought up to date. Supplementing this, a Handy Market List of Book Publishers is incorporated in the November issue each year, and a Handy Market List of Syndicates in the January issue.

Adventure, Spring and Macdougall Streets, New York, is now under the editorship of Anthony M. Rud, formerly assistant editor of *West*. In sending a word of greeting to AUTHOR & JOURNALIST readers, Mr. Rud states that *Adventure* will in future place more emphasis on physical action in its stories than heretofore.

Popular Magazine, 79 Seventh Avenue, New York, one of the best established of the Street & Smith group, has become a weekly under the title of *Popular Stories*.

West Weekly, Garden City, N. Y., announces the appointment of Roy de S. Horn, who, for some years has been on the staff of *Short Stories*, as associate editor, succeeding Anthony M. Rud, who is now editor of *Adventure*. Harry E. Maule, editor of the Doubleday Page group, writes: "As in the past, the final decisions on all manuscripts rest with me, and I will continue in close and active touch with all the authors as usual. Each story is considered by as many members of the staff as Horn and I think necessary, and the decisions are made after due consideration of the whole situation. Mr. Horn is a graduate of the United States Naval Academy at Annapolis, class of 1915, and saw service in the Navy before the war as well as through the whole conflict. Afterwards he made a trip to the South Seas and to Australia as second mate of a full-rigged ship. He spent considerable time knocking around the Antipodes. He has lived in California and knows the desert country of the Southwest as well as he knows the sea. He has also spent much time in the big timber of upper Michigan and Wisconsin."

The Henry Watterson Company, 1571 Broadway, New York, is one of the latest entrants into the book publishing field. "It is now seeking manuscripts for distinctive novels of from 65,000 to 80,000 words in length, and biographical and popular science subjects to make up a general list. It would like to obtain a war story with a realistic personal touch that will appeal to the overseas ex-soldier. Also a good social problem novel with a mid-western setting. The company pays on a royalty basis," writes E. W. Shimmons.

The Five Novels Monthly is a new periodical announced for publication beginning in January by the Clayton Magazines, 799 Broadway, New York. W. M. Clayton, publisher, writes: "This magazine will contain, as its name implies, five complete novels in each issue. Manuscripts intended for the new monthly must be between 27,000 and 35,000 words in length, and in development of plot, character, etc., must follow the accepted standards for books—in other words they must be complete novels in highly concentrated form. *Adventure*, business, mystery, sport (professional baseball, prize-fighting, or horse-racing are the best sport subjects), or Western stories are wanted, and in each case a strong love interest must be actively present. The usual rates for Clayton Magazines, 2 cents and up, will prevail."

Everybody's, Spring and Macdougall Streets, New York, needs stories, especially good Westerns, writes Oscar Graeve, editor. Readers are referred to his advertisement elsewhere in this issue for a more specific statement. Mr. Graeve announces that in two months he will resign the reins of *Everybody's* to William Corcoran.

Personality, a new Doubleday Page & Company monthly, Garden City, N. J., will be edited by Ralph H. Graves. It will use interesting personal sketches of any type from 2500 to 3000 words in length, paying on acceptance at variable rates. "No sex material, satirical humor, puffery, essays, or sermons desired."

The Smoker's Companion, 441 Lexington Avenue, New York, A. G. Young, editor, sends a call for "short-stories of social life and light romance," about 2000 words in length. "Sexy stuff" is barred. Timely and interesting articles within the same length are sought. Payment is made 30 days after publication at 2 cents per word. Verse is paid for at \$1 a line up to 16 lines, regular rate thereafter; photos at \$1 each.

Air Stories, 271 Madison Avenue, New York, suggests: "How about stories of the news-reel men who dart all over the world in airplanes? We've had only one of that sort drop into the editorial bin thus far."

Distinctive Criticism Service...

THE EDITORIAL STAFF of THE AUTHOR & JOURNALIST offers to writers an authoritative and helpful criticism service. Each manuscript receives careful, analytical attention. Letters of grateful acknowledgment for help we have given are received daily from appreciative clients. Professionals as well as beginners employ the services of THE AUTHOR & JOURNALIST Criticism Department.

A letter of criticism definitely shows the writer where he stands—whether his work is of salable quality, or amateurish, or just "on the border line." In the majority of instances the critic is able to point out specific faults and defects which are likely to prevent work from selling, and to suggest ways of overcoming them. Each criticism is a constructive lesson in authorship.

Marketing suggestions form a part of each criticism. A carefully selected list of periodicals or publishers who would be interested in seeing material of the type under consideration is given, if the manuscript possesses salable qualities.

Frankness, thoroughness, and a sympathetic understanding of writers' difficulties are characteristic of AUTHOR & JOURNALIST criticisms.

Theoretical technique and dogmatic opinions are rigidly avoided. No critic has ever been employed on our staff who has not demonstrated his ability to write and to sell his own work. *Practical* advice and suggestions, rather than academic rules, characterize all criticisms.

A large proportion of our clients are successful authors—men and women who are selling their work regularly. They apply to us when in doubt over problems of narration, when "stumped" by a manuscript which, for no apparent reason, fails to sell, or just to get the opinion of a qualified, impartial critic before submitting a manuscript to the markets. Rarely is the writer able to form an unbiased judgment as to the value of his own work. An unprejudiced appraisal from a qualified outsider often gives the author an entirely new perspective from which to view his brain child. Few manuscripts reach us for which we are unable to suggest at least some improvements that appeal to the author.

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Verse Criticism. This important branch of The Author & Journalist Criticism department is in the hands of Mr. Thomas Hornsby Ferril, author of "High Passage," which received the 1926 prize for the best volume of poems submitted in the annual Yale University Press Competition; winner of The Nation's annual poetry competition for 1927; author of verse which has appeared in many discriminating magazines. Mr. Ferril has been termed by Richard Le Gallienne "one of the youngest and best of the sons of the morning."

Verse Criticism Fees

Each poem, 20 lines or less.....	\$1.00
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Play Criticism. Eugene Reed, playwright, actor and director, is in charge of The Play Criticism Department. He will be remembered as former leading man for Mrs. Fiske, and is director of the Denver Little Theater. Mr. Reed gives each play a detailed, practical, constructive analysis which cannot fail to prove of the utmost value to the professional as well as the amateur playwright.

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For each act.....	\$5.00
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FOR the convenience of authors, The Author & Journalist maintains a reliable manuscript sales agency.

In offering this service, although we doubtless have a closer knowledge of immediate market needs than the majority of writers, we do not claim any mysterious influence with editors nor do we guarantee the sale of a manuscript. We guarantee only to devote honest and intelligent effort to selling manuscripts accepted for that purpose.

The Agency accepts for marketing only manuscripts which the editors deem likely to sell. When in our judgment the material is not of salable type, it will be returned to the author with a brief critical opinion (not a full criticism) explaining why we regard its chances of sale unfavorably.

Authors who desire an authoritative opinion on the salability of a manuscript rather than a detailed criticism, are invited to submit manuscripts to the Agency Department with this specification. Their work will be given a frank appraisal, which includes the pointing out of prominent faults or weaknesses and suggests possible markets for work of salable type, at a fee which is lower than that charged for detailed criticism.

The Agency does not attempt to market photographs, verse, jokes, editorials, or other material of limited appeal.

Reading Fee: Each manuscript must be accompanied by a reading fee of \$1.00 for the first 5000 words, 20 cents for each thousand words additional. Enclose return postage.

Commission: In case of sale of a manuscript our commission is 15 per cent of price received, minimum commission, \$3.00.

THE AUTHOR & JOURNALIST, 1839 Champa St., Denver, Colo.

Plain Talk, 188 W. Fourth Street, New York, is a new review which made its appearance with an October issue. The first number contains articles and essays, poems, a story, book reviews, and epigrams. Several distinguished names are listed in the table of contents. An editorial statement says: "Despite the fact that the magazine is gathering material from the best known talent, it will have, with its 128 pages, a vast deal of room for excellent material from newcomers. There will be a constant effort to encourage new writers, and no one will be more delighted than the editor if he can publish something excellent by someone who has never been in print before. The subjects which the new magazine will cover will range widely from birth control to municipal management, from prohibition to psychoanalysis, from national politics to public morals, medicine, crime, education, the press, the public mind. Always there will be a concentrated attack on common and uncommon fallacies. We shall be consistently opposed to all forms of censorship and the improving of morals by drastic legislation." Rates and method of payment for material are not at hand.

The Mothers' Journal, 55 W. Forty-second Street, New York, is a magazine soon to be published devoted wholly to the care of infants and young children. The projectors believe that there exists a widespread need for dissemination of the great amount of new information constantly acquired in the experience of specialists in the various fields related to the earliest years of childhood. The medical editor will be Dr. Henry Dwight Chapin. Apart from the province of the medical editor, contributions of 200 to 2000 words are invited upon any detail of nursery regimen, such as children's clothing, nursery cookery, nursery helps and novelties, toys and games, home occupations at the kindergarten age, and individual experiences of parents which may be of value to others, as well as related household economies. Contributors are asked to enter into the spirit of making every page of the magazine as informative, practical and helpful as possible, rather than controversial or merely entertaining. Articles which offer opportunities for illustration should be accompanied with rough sketches or suggestions for drawings. Authors of books are requested to name, when submitting MSS., such as should be mentioned in sub-titles to their articles. All MSS. will be acknowledged upon receipt and paid for upon publication, at the rate of \$10 per thousand words, or returned as promptly as practicable. Communications should be addressed to the Managing Editor.

The Sewanee Review, Sewanee, Tenn., "does not solicit free-lance contributions except those by scholars of recognized authority, and, as a purely cultural and scholarly periodical, we do not pay for them," writes William S. Knickerbocker, Ph.D., editor.

College Life, 56 W. Forty-fifth Street, New York, N. L. Pines, editor, writes: "Beginning with our November issue, *College Life* will be enlarged to include fifty to sixty thousand more words of sophisticated modern flapper fiction, in which the college youth and co-ed feature very strongly. Our requirements in each issue will be based upon: one serial of 15,000 words, one novelette about 8000 words, six stories from 3500 to 5000 words each, two articles on some phase of college life about 3000 words each. We have made arrangements for quick reading of all submitted material and will pay on acceptance, at a rate approximating one cent a word unless other arrangements are made with the author. We will continue to use the same amount of humorous shorts that we have been using."

Modern Story Magazine, 423 W. Fifty-fifth Street, New York, "has broadened its policy to include practically all types of first-person stories reflecting modern life, instead of being restricted to modern youth only," writes Aaron Wyn, editor. "We particularly are interested in good dramatic stories of love and marriage. In addition to short-stories, running up to 5000 or 6000 words in length, we are using two- and three-part serials. We also are increasing the number of pages, beginning with the November issue, so that we shall be in a position to use two or three more stories than heretofore every month.

Thrilling Tales, 271 Madison Avenue, New York, which has been reported as slow in passing upon and paying for material, writes: "We have met with more than the usual number of difficulties in connection with our new magazine, but are happy to advise that everything is going well now and *Thrilling Tales* will be on the newstands regularly hereafter. Contributors will receive checks for articles sometime before the end of this month. Thereafter checks will be issued promptly."

Adelaide Ambrose, Inc., 730 Fifth Avenue, New York, is a publishing firm specializing in "snappy or philosophical non-fiction," but doing a general publishing business. It will issue novels of from 60,000 to 80,000 words of high literary quality, popular appeal, and on love, romantic, realistic and detective themes. Juvenile fiction for children from ages twelve to sixteen will be issued. Non-fiction volumes in the realms of travel and philosophy, and inspirational books are sought. Remuneration to authors is made either by outright purchase or on a royalty basis. Special arrangements will be made for the release of supplementary rights.

The Wellspring, Pilgrim Press, 14 Beacon Street, Boston, announces a new minimum rate in payment for manuscripts of 2/3 cents a word instead of 1/2 cent as previously reported. It is edited for young people, fifteen years of age and over, and uses short-stories, serials, articles, miscellany, and verse.



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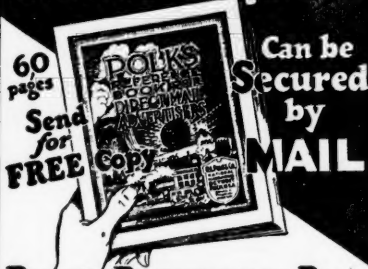
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McClure's, 119 W. Fortieth Street, New York, now edited by Arthur Sullivan Hoffman, writes: "On the whole, we want cheerful stories; pathos and tragedy are not barred, but these must uplift, not depress, the reader. No place for the morbid, the unwholesome, the supernatural, the too psychological. Our stories must carry either strong human interest or action or both; the action must be the logical outcome of situation and character, not a cheap thing by itself. Love-interest, but not sex-interest. Crime and criminals must not "get away with it." Humor always welcome. Stories of the past used only for variety; still fewer stories of the future. Short stories; complete novelettes of moderate length. Serials preferably under 80,000. A particular demand for fiction of 1000 words, and for all short short-stories. The above, so far as pertinent, applies to articles. As dramatic as possible, but not cheaply sensational. Nothing preachy; concrete examples or object lessons preferable to abstract principles. Articles on interesting and worth-while persons desired. A strong demand for articles of 1000 words. Poetry in line with our general policy in subject and treatment. Poetry with sufficient substance to stir the emotions, for perfect technique carrying next to nothing is next to nothing. Small prose items as indicated by those published. Payment on acceptance."

Short Stories, Garden City, N. Y., Dorothy McIlwraith, associate editor, in addition to its regular requirements for short-stories, novelettes, and serials, reports a need for short fact items and fillers on outdoor subjects, from 50 to 500 words in length. Fiction should be of the outdoor, adventure type, strong in plot and action. Westerns are always needed. Love stories are not desired.

College Stories, Forest Hills, L. I., New York, formerly a quarterly, is now being published every two months. Jean Lawrence Miller, editor, writes that payment will be made on publication at a maximum of 1½ cents a word, for articles of about 2500 words about college, of serious, popular, or humorous types, for essays of about 1500 words, short-stories of 3000 to 5000 words, novelettes of 25,000 words, and serials of 75,000 to 100,000 words. Verse is used, but no editorials, jokes, or miscellany. Out-of-door and love interests should predominate. No sexy, humorous, juvenile, Western, domestic, too realistic fiction, or fiction with sad endings, desired.

John Shuttleworth has succeeded H. A. Keller as editor of *True Detective Mysteries*, 1926 Broadway, New York. Mr. Shuttleworth writes: "I might mention the fact that we are in the market for true stories of crime, and we mean just that, for we are living up to the title of the magazine and are getting a great response from our readers." Payment is at 2 cents a word on acceptance.

Sierra Educational News, 933 Phelan Building, San Francisco, does not pay for material.

Mystery Stories, 52 Vanderbilt Avenue, New York, in a letter from Clinton A. Faudre, editor, calls attention to the fact that the policy of the magazine has undergone a change. The first issue under the new policy will be November. It will feature stories "filled with action and suspense, with a mystery or crime element as its basis. We are especially interested in ghost stories and other occult tales which have unusual ideas and seem plausible. Such stories may be from 2000 to 8000 words in length, and the action element should be very strong," writes Mr. Faudre.

The Outlook Journal, Out West Building, Colorado Springs, Colo., is announced as a new health magazine in the Rocky Mountain region, with the first publication to be issued on or about November 1st. J. M. Moore, publisher, writes: "I am in a position to use some short-stories of adventure, romance, mystery, and especially good love stories of from fifteen hundred to thirty-five hundred words each; also have a preference for a story of one who has regained his health in the West or anything of that nature. Will pay \$2.50 a thousand words as a minimum, up to 1 cent a word maximum, with the rate to increase after the first of the year. Payment will be made upon publication for the first two issues; thereafter payment will be made upon acceptance. Also can use humorous stories of the same length, dialogue jokes, two-liners, and epigrams."

Real Life Stories, 49 W. Forty-fifth Street, New York, is a confession magazine edited by Camille McAdams. It asks for confessions "of the better type," 2500 to 5000 words in length, and two-part stories of 10,000 or 12,000 words. Payment is made on publication at low rates.

Best Novels is a new monthly publication launched by the Modern Publishing Company, 130 S. Oak Park Avenue, Oak Park, Ill., each issue being devoted to a book-length novel. Rates and methods of payment for material are not at hand.

Paris Nights, 584 Drexel Building, Philadelphia, "plans to issue a special number to be called the International Hosiery and Lingerie Revue Number," writes Wm. H. Kofoed, editor, "for which we should like to obtain jokes, short humorous verse, and fiction up to 3000 words that would fit in with this idea. Closing date for material for this issue to reach our office will be October 20th." *Paris Nights* is listed as paying ½ cent a word for prose, 15 cents a line for verse, 35 cents for paragraphs and 50 cents for jokes, long feature material at special rates, on acceptance, although payment in the past was on publication.

Pets, announced as a new publication to be issued from Battle Creek, Mich., will not be issued for several months, if at all, according to a communication from H. E. Daído, who was to have been editor. Submitted material is being returned to the authors.

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Dr. Burton

PRIZES: It will be easy for you to finish this plot. Try it. 1st Prize, \$25.00; 2d, \$10.00; 3d, \$5.00. Send only one solution, not over 100 words. Don't copy plot. Write name, age (18 or over), address and number of words plainly. Contest closes November 10th. No plots returned. A few minutes' use of your imagination may win you the \$25.00 cash prize. Anyway it's good practice. Try. Show this plot to your friends.

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The Girls' Companion, David C. Cook Publishing Company, Elgin, Ill., Edna J. Bradbury writes: "We are in need of feature information articles for page 2 of our magazine. Each article should be about 1100 words long and accompanied by three to five illustrations that will attract the attention and hold the interest of teen-age girls, who today are very much up-to-date. We are especially anxious to have this a genuine girls' page. Many of the articles we have used in the past have been older in style than we wanted. Our *Boys' World* is also in need of feature information that will especially appeal to the teen-age boy."

Action Stories, 271 Madison Avenue, New York, issues a call for novelettes 9000 to 12,000 words in length, and for "he-man" yarns of the West, Far North, China, India, the jungles, or wherever hard-hitting Yanks roam in search of adventure and romance. *Air Stories*, of the Fiction House group, reports a need for shorts up to 6000 words and for several complete novelettes running from 20,000 to 25,000 words in each. "Stick to the he-man adventurous type of aviator, and get real 'air feel' into your yarns. It is generally desirable to have as much air action as is logical with your plot, especially in the climax." *North-West Stories* desires stories of action appeal with color and sentimental pull, with a touch of woman interest. "Get in plenty of outdoor tang and character sympathy and, above all else, a smashing finale."

Junior Home Magazine, 1018 S. Wabash Street, Chicago, should be listed as paying 1 cent a word on publication, writes Bertha M. Hamilton, managing editor. It uses juvenile short-stories, "how-to-make" articles, and miscellany.

Arthur C. Lescaboura writes: "Although I undertook to handle some special work for *Current Ideas*, my name has been mentioned as managing editor and sometimes editor of that publication. This is to inform you that I have no connection with that paper save in the capacity of occasional contributor."

Snappy Stories and Pictures, and *Popular Radio*, formerly at 627 W. Forty-third Street, have moved to 119 W. Fifty-seventh Street, New York.

Reality, 15 W. Forty-fourth Street, New York, "accepts" manuscripts without making payment therefor, and only in consideration of the purchase of twenty-five or more copies of the magazine by the contributor.

Poet's Delight, Sumner, Ill., Omer Henry, editor, a monthly, apparently makes no payment for material, but offers a prize of \$5 for the best poem appearing in each issue.

Vampires, 809 Lincoln Street, Scranton, Pa., apparently is not in the market for material.

The Connoisseur, an English magazine for art collectors, has been purchased by William Randolph Hearst. He will combine the American edition with *The International Studio*, 119 W. Fortieth Street, New York, the combined magazine to be known as *The International Studio and Connoisseur*.

The Home Circle Magazine, Louisville, Ky., uses short-stories of country, love and domestic type, around 5000 words or less, paying at a low rate on publication.

Reflex, 250 W. Fifty-seventh Street, New York, is a monthly published by the Gilboa Publishing Company. Dr. S. M. Melamed, editor, writes that it is interested chiefly in sociological, literary, and critical articles and essays, also in short-stories, novelettes, and verse—types not specified. It is an organ of Jewish thought. Payment is on publication at 1 and 2 cents a word.

Young People's Friend, Fifth and Chestnut Streets, Anderson, Ind., is a weekly juvenile publication edited by L. Helen Percy. It desires educational and ethical articles of 2000 to 2500 words, short-stories of 2500 words, and editorials of 50 to 100 words. Out-of-door themes are especially sought. Payment is made on publication at the low rate of \$1 per column.

Beginning January 1, 1928, the National Professional Swimming Association of America, 1472 Broadway, New York, will publish a monthly magazine known as *The Swimmer*. Although the magazine will be the official organ of the association, it will be placed on the market as of interest to amateur as well as professional swimmers. Bruce Grant, president of the association, writes: "We are anxious to receive articles by swimmers and about swimmers and swimming. We are also in the market for fiction in which swimmers and swimming figure. In a word we are interested in anything concerning swimming. In the beginning we are willing to pay 1 cent a word for everything accepted—payment on acceptance."

Nomad, 150 Lafayette Street, New York, in a form letter, states: "A manuscript, unless very valuable for a special reason, must meet these tests: A readable story—usually one with a maximum of human interest and a minimum of guide-bookish, condensed facts about a succession of travel experiences. Moderate length—300 to 3000 words, with the emphasis toward the shorter manuscripts. Illustrations: photographs, drawings, sketches, very rarely printed pictures. They must have the clear-cut outlines or—rarely—the 'atmosphere' technically necessary for reproduction. Also interest sufficient to compel the attention of a person who has not yet read your story. Usually human-interest pictures consisting of close-ups of people in costume, in unexpected action, especially beautiful scenes and humorous pictures, prove most acceptable." Rates are announced as 1 to 2 cents a word on acceptance.

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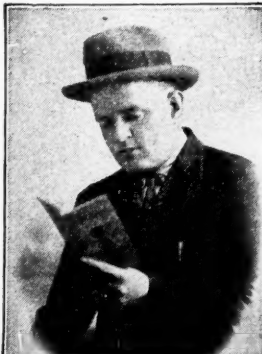
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Food and Health Education, 468 Fourth Avenue, New York, a monthly, edited by Winifred Stuart Gibbs, "desires articles from technically trained writers only. Payment is made on publication for especially ordered material."

The Spider, edited by David K. Webb, 1474 N. High Street, Columbus, Ohio, is projected as a monthly magazine of general culture. No payment will be made for manuscripts.

Prize Contests

The Forum, 441 Lexington Avenue, New York, in conjunction with Simon and Schuster, Inc., book publishers, announces the Francis Bacon Award for Humanization of Knowledge, consisting of \$7500 for the best book calculated to carry on the humanization of knowledge. The prize may be awarded for a book of science, music, literature, history, art, biography, or other branch of knowledge. It will be published serially in *The Forum* and in book form by Simon and Schuster.

Success Magazine, 420 Lexington Avenue, New York, offers a first prize of \$25, second of \$15, and third of \$10 for the best letters of not more than 400 words containing selection of the world's ten greatest women and giving reasons for the selection. The contest is based on selections made by Albert Payson Terhune in an article in the October issue. Address Ten Greatest Women Contest Editor. No letters returned. Closing date, October 30, 1927.

The Calgary Eye-Opener, Minneapolis, Minn., is conducting a cartoon idea and to stimulate interest is offering moderate prizes for the best titles, as none of these characters carry a heading. Harvey Fawcett, editor, writes: "We are still giving prompt attention to humorous stories of from 50 to 200 words in length and our rate of payment is from \$2 to \$10 a joke or story."

The Laundryowners National Association announces a contest in which a first prize of \$10,000, second of \$5000, third of \$2000, fourth of \$1250, fifth of \$1000, and five other prizes ranging from \$700 to \$100, will be awarded nationally in addition to a large number of state and Canadian prizes, for best letters of not more than 300 words on the subject: "Why the laundry should do my washing." Competition closes December 1, 1927, and letters must be mailed to "\$50,000 Competition Judges, Century Building, Indianapolis, Ind.," by midnight of that date. No one directly or indirectly connected with a laundry is eligible to compete. Write on one side of sheet; put full name and address in upper left corner of each page. Laundryowners in each state will select ten prize-winning letters and 240 state service awards. Prize winners from each state automatically compete for national awards. Canada is considered as one state. Local laundryowners can furnish booklets giving full details.

Real Life Stories, 49 W. Forty-fifth Street, New York, offers monthly prizes of \$25, \$15, and \$10 for best letters based on a problem story selected in each issue.

Three Minute Cereals Company, 711 Sixteenth Street, New York, announces 1255 prizes ranging from \$1000 to \$1 for best answers to three questions published in its advertisements in national women's magazines. Closing date, November 30, 1927.

The American Legion Monthly, Indianapolis, Ind., announces that for the best fifteen photographs submitted between September 25, 1927, and April 15, 1928, for publication in its Keeping Step Department, a first prize of \$100, second of \$50, third of \$25, fourth of \$15, fifth of \$10, and ten next best of \$5 each, will be awarded. In addition, other pictures considered good enough to publish will be paid for at \$3 each. The contest is limited to Legionnaires and an entry coupon, obtainable from the Prize Photo Competition editor, must be filled out.

A projected publication of The Writers' Protective League, 1001 Hi-Long Building, Columbus, Ohio, *The Helping Hand*, announces a prize of \$10 each for the best letter on each or all of three specified subjects: (1) What is the great service the League can render to the writers of America? (2) Why should a writer belong to the League? (3) What service other than those now given should the League give to members? Letters should be not longer than 500 words each; name and address should appear on first page; no letters returned. Closing date December 31, 1927.

The Postum Company, Inc., offers prizes of \$1000 to \$1 for best letters not exceeding 300 words in length on the three following subjects: "What the 30-day test of Postum has done for me"; "Why I think Instant Postum made with milk is the best hot drink for boys and girls"; "How I make Postum—and why I like it best made my way." Contestants may write on one or all of the subjects (a separate letter for each), and submit as many entries as they care to. Write name and address on first page of each manuscript. Manuscripts must be received before 5 p. m., December 31, 1927. Address envelopes to P. O. Box 574, Battle Creek, Mich.

The Repertory Theater, Boston, announces that it will award a prize of \$1000 offered by an anonymous Boston theater lover, for the best play "which shall hold up faith in life to the youth of America." The play must be in three acts or the equivalent in length and the contest is open only to college or dramatic school students. In addition to the prize, the winner will receive a scholarship in the Repertory Theater's Workshop. Closing date, January 1, 1928.

The Northern Light, Holt, Minn., and *Lyrical Poetry*, a projected magazine of its publisher, B. C. Hagglund, do not pay for material.

THE S. T. C. NEWS

A Page of Comment and Gossip About the
Simplified Training Course and Fiction
Writing Topics in General

VOL. IV, No. 10

OCTOBER, 1927

EDITED BY DAVID RAFFELock

SIGNIFICANT

Facts of More Than Passing Interest About the S. T. C.

During the past month, the Simplified Training Course experienced the largest number of enrollments during any thirty-day period in its history. This has one significant meaning to writers: the S. T. C. is becoming increasingly important to beginning and experienced writers. Year after year enrollments from all parts of the United States and Canada have increased. And yet The Author & Journalist has not increased its advertising in the past five years.

Significant, too, is this fact: The S. T. C. has grown, not through inflation caused by widespread, expensive advertising, but through word-of-mouth advertising, the advertising given it by approving students to other writers. The following quotation from a letter recently received is typical: "The reason I am registering for your course is because I am interested in short-story writing and because the S. T. C. was recommended to me by one of your former students who is now a successful writer."

It is also a fact of more than passing interest that the S. T. C. is the most popular training course in Canada. This popularity is testimony to the fact that the S. T. C. is in close touch with editorial requirements and is better equipped to help the foreign student to become acquainted with United States markets, with the most approved form of the short-story, and other important matters of fiction writing than any other school or course.

Why S. T. C. Students Are Satisfied

"I have been greatly encouraged by your letter of June 24 regarding my story, 'The Cactus Rose.' I feel that I can now write salable fiction, as I have written salable articles in the past, thanks to your course."—J. H. F., San Pedro, Calif.

"I find the course so far very interesting, and as I get further into it I have no doubt it will prove of great help to me."—F. D. H., Lee, Mass.

"It is with considerable pleasure that I read your first report of my assignments."—H. B. B., Cincinnati, Ohio.

"I like your course very much. I find it stimulating—and not too easy."—B. M. B., Hartford, Conn.

"I wish to acknowledge receipt of the criticised assignments for lesson two in the first group of the S. T. C., and to express my satisfaction with the manner in which they were handled. I was especially pleased with the crit-

A Few Words of Gossip With the Editor

Not in the past ten years has there been such a dearth of "literary magazines," those saucy periodicals operating on a shoe-string capital and an ideal, that print stories "without regard to form and on any subject the author cares to write about." Perhaps the purely experimental has given way to the overwhelming demand for the strictly approved of types. Perhaps the reader, too, has wearied of the outre attempts of the renegade magazines.

A student, recently enrolled for the S. T. C., made this amusing comment: "I have had every writing course offered at the University of —. In the past two years I have written forty-three stories and sold one—only one. Please assign me to an instructor capable of dealing with such stupidity." Which we did, and the student's progress will be watched with great interest.

Here is a frank statement from an S. T. C. student about her reason for wanting to write: "My sole craving now is for a check—the higher the figures, the better it will suit me. I've dreamed about and courted higher things, but they've got me nowhere except nearer and nearer the almshouse. Now I'm out solely to be able to get the wherewithal to pay bills to keep the wolf from howling at the door, to soothe the tempers of bakers, butchers and candlestick makers. Call me hard-boiled, commercial, whatever you like, but if you've been up against life as I've been forced to meet it, I suspect you'd have a shell on you impervious to a sledge hammer."

Mrs. Kate Perugini, only surviving daughter of Charles Dickens, stated on her eighty-sixth birthday that she was proud of the fact that she has never made any attempt to be a writer. Perhaps she considers the road to literary success too difficult, or perhaps Dickens' occasional finding inspiration to write in ye good old ale, has something to do with the matter.

Upton Sinclair berates H. L. Mencken in the new Bookman for idealizing liquor. Specifically, Sinclair thinks the American Mercury editor shouldn't have said that the late George Sterling found in drink one of the few real happinesses of life. And Sinclair says that Sterling would have really been happy had he let John Barleycorn alone.

icism of my cattle rustling plot, and I am sure I obtained valuable pointers from virtually every notation and comment made upon the submitted material."—H. B. D., Richland, Mo.

HOW TO SUCCEED

Writers Have Many Formulas On Ways to Attainment

"What," says the beginning writer with bated breath of the successful author, "is the secret of your success?"

The successful author is generally flattered by the question and attitude of the questioner. He feels himself at once in empyrean heights, hearing the faint whisperings of those at the foot of the ladder.

Sometimes the answer is "hard work," or "natural gift," or "practical training," or "wide reading and experience," or as did Merton of the Movies, the author might reply that his wife was the greatest influence in his success.

Exactly what factors actually do make for an individual's success are difficult to determine. Some psychologists suggest that a neurosis is at the basis of literary ability; Sinclair Lewis said that every writer has an inferiority complex; Jacobson maintains that tuberculosis or a predisposition to some phthisis infection releases the spark of genius.

It is because of the complex nature of the writer that critics and schools of instruction should be wary about laying down dogmatic rules for writing. The author must be treated as an individualist; either encouragement or severe criticism must be given intelligently. Training of some sort plays a part in the development of virtually every writer. The author must choose his training with thought, for it can ease the way to success, enable him to transform his halting efforts into vivid creations, provided it is training based upon no false notions or convictions.

In the Simplified Training Course no insistence is placed upon wholesale methods. Various ways to develop stories, sources of material, and a number of types of stories are revealed. The greatest value of the S. T. C. is in its stimulation to the writer to do creative work. This is made practical and of first importance through the understanding guidance and sympathetic criticisms given.

No man but a blockhead ever wrote except for money.—Johnson.

There is a pleasure in poetic pains

Which only poets know.

—Cowper.

A man ought to read just as inclination leads him; for what he reads as a task will do him little good.—Johnson.

Of all those arts in which the wise excel,
Nature's chief masterpiece is writing well.—Sheffield.

Trade, Technical and Class Journal Department

JOHN T. BARTLETT, EDITOR

COMMON INTERVIEWING PROBLEMS—THE SUSPICIOUS MERCHANT

WRITERS must interview hundreds of business men who never before were interviewed for a trade, technical, or class publication. Some of these do not subscribe to trade magazines. Others have a wrong impression concerning their contents. They think the "write-ups" are paid for by the subject.

All sorts of skillful approaches have been "worked" on merchants by salesmen. Specialty selling especially has produced many elaborate plans for eluding what would be the merchant's certain immediate refusal if the proposition were directly stated.

No writer can interview long without having the question shot at him, suspiciously, "What's your game?"

Or the prospective subject's reaction may be still more disagreeable. Knowingly, with sarcasm, he remarks, "I see. You give me a writeup, and we buy 500 copies of the magazine—or a page of advertising space. Nothing doing!"

Sometimes, instead, suspicion is that the interviewer is a business spy. Some competitor has adopted a clever way of securing secret information he wants. Every little while, somewhere, a merchant becomes involved in a competitive situation making him keenly conscious of the activities of his competitors. Competition may have degenerated into a personal scrap.

And the business writer, if a stranger, calling, is suspected. In practically every case, the merchant will not voice his suspicion: it will simply be reflected in curt treatment, meager information—or even false information.

When the business writer finds that the interview is not going "right" for some reason not determined, good policy is to realize that suspicion may be the cause, and straightway furnish information to remove it. It isn't hard to explain that one is not working an advertising game—that the merchant will have absolutely nothing to pay. The news requirements of trade papers can be compared to those of newspapers, both of which must employ men to gather information.

Showing a merchant the kind of work one does is a good plan, too. Working foreign territory, the department editor frequently has carried in his pocket one of these convenient small publications, such as the *Mailbag*, *Automotive Merchandising*, *Gift Wares*, containing articles with his byline.

The magazine has been brought into play at an opportune time.

Professional business writers frequently contribute to several publications in a single field. In such cases, asking the merchant what magazine he subscribes for, a writer can quite often pick up a copy in the office and turn to work done by him.

Mentioning other local merchants who have granted interviews will help to secure confidence. A suggestion that the merchant call up, on the spot, certain well-known local men whom the writer names, can be used.

Letters carried on one's person, from publication editors, from men written up, are good—not to use for every interview, but opportunely in the occasional situation which is bound to arise.

How about credentials in general? Obviously, it is impossible for the writer serving 75, 100, or more publications to carry about with him letters or cards of authority. Every writer should have his personal business card. Cards have some value in winning confidence. They are convenient to possess when the merchant requests a card. In getting interviews, however, cards are not an asset, but an actual disadvantage. In nineteen cases in twenty, between sending in one's name, business not announced, and sending in one's business card, the first will win.

It is desirable to have cards to leave, and to give upon request.

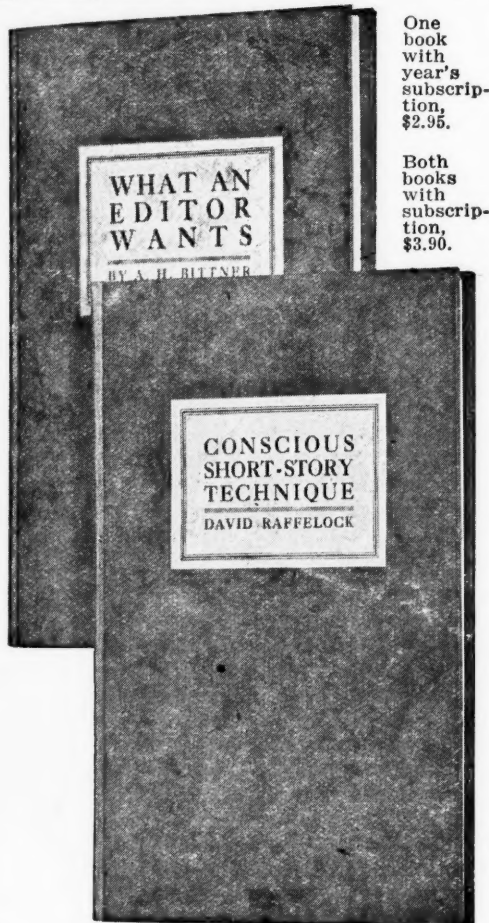
The beginning writer occasionally meets with the merchant who questions his ability to handle a story "right." Sometimes, an offer to bring the article for o. k., before sending, will loosen a tongue at once.

As an interview was progressing nicely, in a city 1200 miles from home, the department editor asked certain questions which instantly brought upon him the expressed accusation that he was a spy. None of the usual material would satisfy the sales manager. Then we offered to pay telegram expense, the sales manager writing the wire, to any one of several organizations and institutions which he knew well. And the wires were sent.

The earnings of the profession mount in business journalism with, and only with, volume production. The number of words of material gathered in a day's time sensitively affects volume. That is why the interviewer should be ready for any and every obstacle, so far as he can anticipate them, which may arise. Ability to inspire

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Fiction Writers On Fiction Writing, Hoffman. \$2.65.

Plotting the Short-Story, Culppepper Chunn. \$1.10.

The 36 Dramatic Situations, Polti. \$1.65.

Writing to Sell, Edwin Wildman. \$2.15.

The Business of Writing, Holliday and Van Rensselaer. \$2.15.

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confidence in merchants and other business men who are suspicious not only will increase the number of interviews secured, but will increase the amount of material forthcoming.

We should repeat, too, the fact that a business man's suspicions are not necessarily expressed. On general principles, a writer should go about the task of efficiently "selling himself" to the man from whom he wants information.

WANTED—NAMES OF CORRESPONDENTS

THE editor of one of the country's foremost business papers asked the department editor recently for the name of an experienced correspondent at Indianapolis, Indiana. He could not supply it.

From time to time THE AUTHOR & JOURNALIST receives requests of this nature. Often, they are promptly complied with. The magazine's listing of business writers is not complete, however, and subscribers who have a record of work performed for business papers of standing are invited to send in their names and full details.

LETTERHEADS

THOSE business writers whose letterheads definitely help them to sell are quite numerous.

Develle Thatcher, Kansas City, has an embossed letterhead in black and orange. A quill and ink bottle are prominent. Below is the motto, "Stilus Gladio Potentior."

Dale R. Van Horn, Nebraska, who appears occasionally in trade journals, although his principal markets are elsewhere, places several dozen prominent publications he writes for down the left side of his letterhead.

Ruel McDaniel, San Antonio, has notehead size stationery listing in a dignified way the various kinds of writing he does.

Most professional writers spend more, rather than less, for letterheads as they "get on." The conditions which make advertising letterheads universally used in general business operate among business writers. Even the writer with limited spare-time output can afford a good letterhead, and should be willing to pay what is necessary to obtain it.

MORE PICTURES

AN unmistakable trend in business paper editing seems to be more and more pictures. Clinton G. Harris, of *Nugents*, New York, writes us of new emphasis on pictures in his cleverly-edited publication. For many months *Nugents* has each week published pages of photographs, but the desire is to use many more.

Furniture Age, Chicago, is a "picture" business paper. Undoubtedly its pictorial excellence, developed by J. A. Gary, with years of furniture magazine editorial experience, has much to do with its leadership.

Some of the magazines handling convention reports regularly use snapshots up to a dozen or more to illustrate a single report. Scores of magazines want photographs for practically every article they use.

An age which has brought us the motion pictures, the newspaper tabloids, and advertising which more and more uses pictures, manifests itself in the business press in a fundamental way. Photographs will have special consideration in this department, from the standpoint of the correspondent, in future issues.

Literary Market Tips

In the Trade, Technical, and Class Journal Field

Albert Hawkins, managing editor of *Fountain Profits*, 35 N. Ninth Street, Portland, Ore., writes a subscriber: "It may interest you to know that *Fountain Profits* is in the market for articles on the following subjects: 1. Window display for soda fountain, confectionery or luncheonette. Specific descriptions wanted. Assume that you are writing to a dealer who knows that window space is valuable, but doesn't know where to begin, or has run out of ideas. 2. Suggestions of any kind on business-building for each of the foregoing lines—i. e., confectionery, luncheonette, soda fountain. 3. Advertising ideas for the foregoing. 4. Accounting systems for the confectioner. 5. Interviews with bona fide confectioners along the 'How I Succeeded With So-and-So' line will be hospitably received if the interviewer is in our territory—the Rocky Mountain and Pacific Coast states. Names in other sections have no particular meaning to us. But ideas will always be acceptable. We wish the articles to tell the confectioner, fountain owner, and luncheonette proprietor how to make his business more profitable. Matter answering that requirement is what we want." Rates of payment for material are not stated.

Trewe H. Collins is announced as editor-in-chief of *The Plumbing and Heating Supply Salesman*. He will also act as feature editor of *The Plumbers Trade Journal*. Both are Heatherton Business publications issued from 239 Thirtieth Street, New York.

The Affiliated Press Service has moved from Albee Building to the National Press Building, Washington, D. C.

The American Perfumer, 81 Fulton Street, New York, uses technical and scientific articles dealing with perfumes, cosmetics, soaps, flavoring extracts, etc. Payment is made at indefinite rates on publication.

Mid-Western Banker, Milwaukee, Wis., M. I. Stevens, editor, advises that available space for feature articles is practically allotted for several months to come.

Dry Goods Reporter, 215 S. Market Street, Chicago, became a monthly with its August issue. F. E. Belden, editor, writes: "At the same time we are approximately doubling the annual amount of contributed editorial material which we can use. The general type of contributions which we desire will cover the following subjects: Fabrics, shoes, men's wear, home furnishings, hosiery, notions, toilet goods, ready-to-wear, and corsets. Short articles, preferably 300 to 500 words in length, are what we want. These must pertain specifically to one or more successful merchandising policies or activities carried out by one of these departments in a store. If the story is particularly good we can at times use 800 to 1000 words. If convenient, you might, in such cases, send a brief synopsis of the story before writing it. We will be glad to have photographs of buyers or department heads about whom a story is written. Pictures of the department or of window displays can be used if really good. Sometimes an advertisement can be used for illustrative material. For a considerable period, at least, we can use a large quantity of such contributions. Our usual rate of payment is 1 cent a word. For photographs we pay from \$2 to \$3, except where a certain story is particularly requested, in which case we shall be glad to pay whatever is necessary for having original photographs taken."

W. B. Savell, editor-in-chief of the Loyless Publications, 504 Bona Allen Building, Atlanta, Ga., writes that nearly two years ago their bottlers' publication was expanded to national scope and is now known as *The Carbonate and Bottler National Journal* instead of *Southern Carbonator and Bottler*, as was recently listed. Mr. Savell sends the summary of requirements for Loyless Publications: *Carbonator and Bottler*, monthly. Illustrated articles on business-building methods for bottled soft drink plants, 750 to 2000 words. Pays ½ cent to 1 cent a word; photographs, 50c to \$1, on acceptance. *Ice Cream Field*, monthly. Illustrated articles on business-building methods for ice cream plants, 750 to 2000 words. Pays ½ cent to ¾ cent a word; photographs, 50c to \$1, on acceptance. *Soda Dispenser*, monthly. Illustrated articles on business-building methods for soda fountains and soda lunches, 750 to 2000 words. Pays ½ cent to ¾ cent a word. photographs 50c to \$1, on acceptance. *Laundryman's Guide*, monthly. Illustrated articles on business-building methods for steam laundries, 750 to 2000 words. Pays ½ cent to ¾ cent a word; photographs, 50c to \$1, on acceptance.

Ray Fling, managing editor of *Food Profits*, the second section of *Hotel Management*, which covers the restaurant end of the hotel business, writes, "We are in need of shorts. What we want are 'Good Ideas' that hotel managers are using to build business or cut costs in dining room and kitchen." Mr. Fling should be addressed at 326 W. Madison Street, Chicago.

The Mailbag, Cleveland, Ohio, has been purchased by John Howie Wright, publisher of *Postage*, 18 E. Eighteenth Street, New York, and the magazines have been combined under the name of *Postage and the Mailbag*.

Jack L. Baker Route 2, Cooper, Texas, writes: "I will again be in the market for pictures and photographs after October 1st. I will pay on acceptance, as heretofore, not the highest rates, but from 50 cents to \$1.50 for each picture accepted. Pictures can be of general interest; especially do I need pictures that will be of interest to the farmer and his family, such as hog butchering, canning fruit and meat, pictures of livestock, poultry, and in fact anything of interest to the farming class. I also buy other pictures for trade class magazines, but not so many of these, paying according to their worth to me. Payment will be made within ten days of receipt. Don't forget to inclose proper postage for return of those unsuited to my needs. I prefer the pictures not to have any writing on back, although this is not absolutely essential. A good way is to number each picture, then write what each picture is on a separate sheet of paper."

Water Motoring, Tribune Tower, Chicago, which is to begin publication with a November issue, is especially anxious to get hold of material dealing with the use of outboard motors, writes Ewart H. Ross, editor. "Unusual feature stories of approximately 1500 words in length are what we want, and, as far as possible, we want photographs to accompany the copy." Short-stories of similar type will be used. Payment will be made on acceptance at from 1 to 2 cents a word. Supplementary rights are released to the authors.

In its September issue, *National Laundry Journal* introduces a new editor—Theodore Kahan. Mr. Kahan graduated from Columbia University in the class of 1920, with the highest scholarship honors that institution can confer. For five and one-half years, "Ted" has served as Eastern representative of *Starchroom Laundry Journal*. He succeeds Robert Ireton.

Printed Salesmanship has been bought by the Dartnell Corporation, Chicago, publisher of *Sales Management*. The October issue will be the first under the new management. According to a statement by J. C. Aspley, president of the Dartnell Corporation, to *Printers Ink*, *Printed Salesmanship* will be developed into a paper serving the interests of printers whose principal activities are the production of printed matter for sales purposes.

The Midwest Merchant and *The Commercial News*, which were recently consolidated, will hereafter be known as the *Retail Review*. Publication offices are at Kansas City, Mo.

F. R. Bentley, editor of the *National Jeweler*, Chicago, Ill., writes: "We shall be in the market for little material of any kind for the next three or four months."

ABOVE the CLOUDS

A Thrilling Short Story By Edith K. Norris

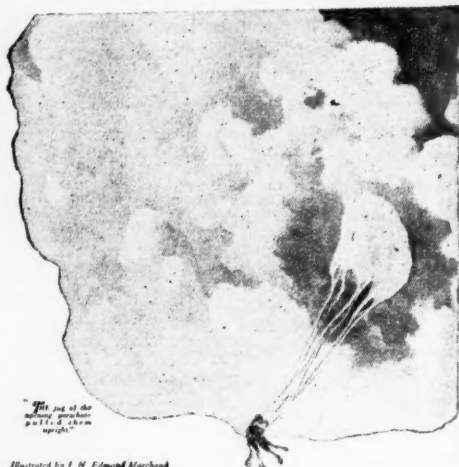
ORDINARILY, there would be no cause for a ship, who expect out an unengaged exclamation, and in the next breath, ordered a perfectly strange girl to throw her arms about him— But circumstances do alter cases! Because he was wealthy enough to indulge in expensive baby, Perry Parker was cheerfully handling the Reeves, in his passenger plane. He had just reached a section of isolated grandeur, when his expanding joy suddenly abated, and horror writhed forth that sulphurous sentence. For he was confronting the gladiatorial regime of aviation. His plane was not

fitted with the new "gasoline dumping" arrangement—and its right wing was afire!

Parker knew that his parachute furnished the one scant hope. Waddy he fumbled at its straps, and snugged off his belt. Evidently the pipe line had sprung a leak, the gasoline caught fire from the exhaust— He

was straddling an enormous fire-cracker, ready to explode under the very nose of the sky! It was jump, or die—!

Specifically the young man flung one long limb over the side—then groined aloud. For a single, boyish figure had jerked from its hinged place, in the front cockpit.



Illustrated by J. H. Edmund Macfadden

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July, 1927

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Testimony

“Just received \$150.00—prize for my story, ‘Drawn Fangs,’ accepted by the Macfadden Publications. This is a feather in the cap of the S. T. C. Although I had only arrived at the second lesson group, it had given me the power to get the most out of my idea.”

“You carefully pointed out wherein the suspense and action story submitted for the course would fail to appeal to editors. I re-wrote both, strengthening them. Both have just been purchased by Brief Stories. That was certainly constructive criticism.”

“It is surely significant that, with only about nineteen months of actual experience in writing, the first three stories written after beginning the S. T. C. have reached markets.”

“Two stories of mine on the stands, in current issues of Brief Stories and in The Smoker’s Companion. Mute testimony for your lessons in construction.”

The foregoing quotations are from letters written by Edith K. Norris, New York City, to her S. T. C. instructor. The double-page spread, reproduced at the top of the page, is of her story appearing in the July, 1927, issue of *The Smokers’ Companion*.

THE SIMPLIFIED TRAINING COURSE has been consistently helping writers, both beginning and experienced, to develop their ability and to make the most of their talent. Writers everywhere are asking for “The Way Past the Editor,” THE AUTHOR & JOURNALIST’S booklet descriptive of the S. T. C. A copy may mean a great deal to you, and we will gladly send it to you upon request. The coupon below is for your convenience.

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